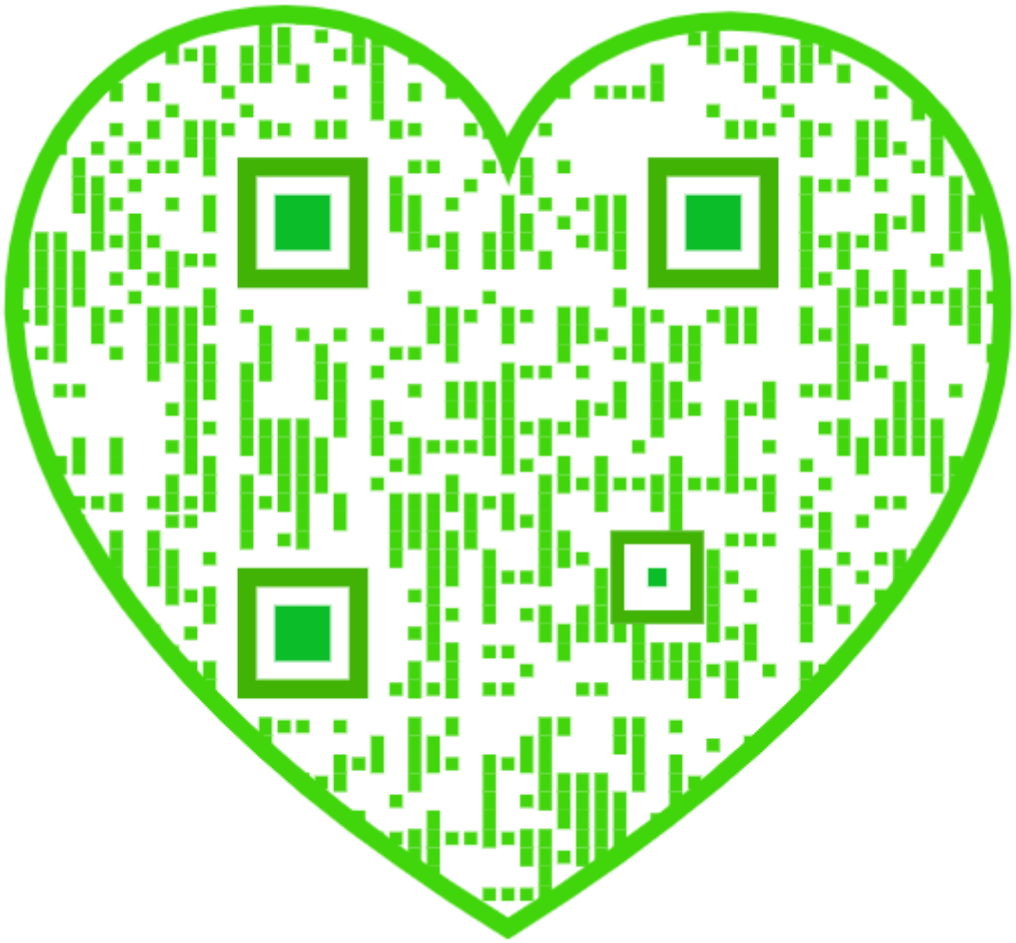

Sign & Show Card Writing

Illustrated.

A Series of . . .
LESSONS,
Prepared by

Chas. F. Butterworth,
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PREFACE.

The following series of lessons is a concise and complete treatise on show card and sign writing, fully illustrated and explained, so that it will be of practical use to every merchant who desires to make his place of business attractive or to call attention to various offerings, which would otherwise be unnoticed.

Any person of ordinary ability, who will read carefully these lessons and follow their instructions, will be able to get up show cards, price tickets and fence signs that will bring business to the establishment with which he is connected.

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LESSON I.

PRELIMINARY AND MATERIALS.

IT CAN be readily noted that the crude methods of window advertising formerly employed have steadily given way to more advanced ideas, until we now have the attractive show cards and posters, many of which are works of art. The object of these lessons is to give instruction in the art of card writing, in simple and concise form, avoiding complexity, and laying a broad and accurate foundation upon which to study and reflect. In the study of show cards it will be observed that there are three distinct kinds—plain, ordinary and fancy. The first are made quickly and in an off-hand way, while the second, or ordinary, display considerable taste in arrangement and the style of making. The third embrace all cards where a great deal of work and colors are added to bring out special designs. The ordinary card is the one that should be mastered first, as it is the best field for the amateur. The off-hand styles require practice and confidence.

CARD BOARD AND COLORS.

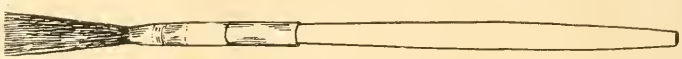
The essential articles necessary to make an artistic card are good cards, pure colors and good brushes, and, what is necessary for success in any art or trade—patience. The first thing to procure is cardboard. It can be obtained in all colors; the best card for white is a medium weight coated board. The dark colors—black, green, blue, red and so on—can be obtained from any dealer or printer. The dark colors are coated on one side only. Care should be taken in handling the cards that they do not rub together, as by so doing they become shiny in places, and the beauty of the show card marred.

The student will find that he can make many varieties of simple cards. There are fundamentally only two colors to be considered, light cards to be lettered in dark colors, and dark cards to be lettered in light colors. Tickets and small cards

for window displays are usually made on plain cards and lettered in some color that will contrast well with the goods on which they are to be placed. Avoid using cards with a body color; they will detract from the goods. For instance, don't place a pink card on a light green piece of goods. When in doubt, use white cards. They are always neat and attractive and harmonize with any color of background. Here is where the opportunity presents itself to exercise taste. Most of the colors must be obtained in dry form, in order to be pure, or they can be obtained from concerns that make a specialty of manufacturing and preparing paints expressly for this work. The colors are put up in small jars, and with them comes a small package of binders. When getting the colors in dry form, soak them over night in water, then, to prepare for use, add a small amount of glue (liquid glue or a good strong mucilage). Different colors require more or less binders, according to the density of the pigment. The student will do well, when selecting his colors, to provide enough so as to have a variety. Following is a list of good colors, suitable for all classes of work—zinc white, ultramarine blue, ivory black, chrome yellow, vermillion and carmine.

BRUSHES.

The next thing to consider is brushes. The amateur must provide himself, first, with a good set of brushes. It is im-



possible to do any class of work with poor tools. The better brushes are made from red sable, but as they are quite expensive, a good substitute can be had in ox hair. The beginner can procure a few that will be suitable for all kinds of work. The better sizes are Nos. 1 and 2 in small, and Nos. 3 and 4 in a fairly large brush.

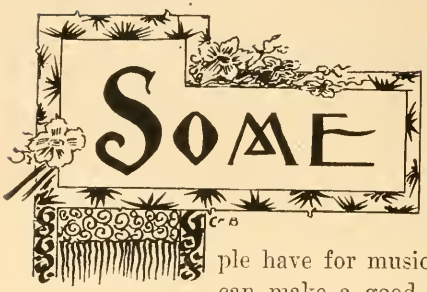
These brushes, or pencils, as they are properly called, are made in a great many styles, the smaller ones generally being made with a quill ferrule, while the larger sometimes have a brass or nickel ferrule. The hair in the smaller brushes should be about three-quarters of an inch in length, while the larger should be about three-quarters to one inch. In the larger brush there is a large variety to select from, but these will be taken

up in later lessons. All brushes above No. 2 should be as near square on the end as possible. This applies after the brush has been put in color. (See illustration.) After obtaining brushes suitable for the work, they must be taken care of properly. The person who uses them will in time learn to guard them jealously, for good brushes are like good wine, they improve with age. They must be carefully washed after using and laid flat so that the hair will remain straight. Keep these brushes for the exclusive use of the card writer. It seems to be instinctive with many persons to pick up a brush and commence to daub. This should be strictly forbidden. In a store there ought to be one person to do the card writing, and he should be held responsible for the proper care of the brushes and all materials.

SOMETHING TO WORK TOWARDS.

LESSON II.

POINTS FOR THE BEGINNER.



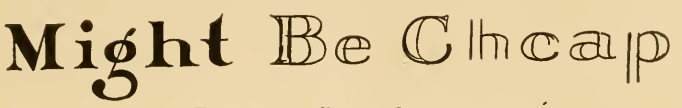
OF the very best card writers never had any special training. They have a natural talent for lettering and card writing, just as some people have for music. There are those who can make a good letter off-hand and apparently obtain the same results as those who have studied and practiced diligently for that purpose. Beginners are likely to be too eager to do their work mechanically, blocking out their letters with a rule, and feeling as though they must be absolutely true and square. All this is a mistake. Even a crude attempt at lettering, if it shows a freeness from the straight and harsh lines, looks better than those that are drawn mechanically and then filled in. Do not be disappointed if the first attempts fall short of what was intended. Only by experience can a satisfactory result be obtained. It will take quite a long time to get up to the standard of the cards shown in these examples. Presuming that the student has procured the necessary materials designated in the first lesson, it will be well to start on something simple, like the second example shown here.

PLAIN WINDOW CARD.

LETTERING.

Take a white cardboard—about 14x22 is a good size—mark very lightly, what will be the top and bottom of each line of letters, and then space off for the reading. Do not draw the letters, but mark lightly, so they will all be about uniform in size, and will fit in the space designated by the line. Care must be taken not to mark too heavy, as heavy lead

pencil marks show very nearly as plain as the letters themselves. Now take a little ivory black, that has been previously ground in water, and add a small quantity of liquid glue. The quantity of binders will have to be determined by experience. There should be just enough to bind the color, so it will not



EXAMPLE OF ROMAN LETTERS.

rub off on the fingers when dry. Too much makes the color tough to work, and liable to crack when drying. This applies to all colors.

Get your small pencil or brush—No. 2 is best—dip in the color and try on a piece of cardboard. If the color is thick or tough add a little water. The mixture should be about as thick as a good rich cream. Keep a stick in your dish for stirring, as most all the colors are heavy and liable to settle to the bottom.

Now, having everything in readiness, start in with dash and confidence. Outline the letters with the small brush (see the second example), doing it with a quick, swinging motion. The pencil should be held in a vertical position, thus giving good control over the work. Starting with the first letter, which is an M, make the outside lines first, then the diagonal lines, and finish by putting the spurs on all strokes. Never mind if the lines are crooked. It is to be expected when you are only beginning. Now follow out the rest of the reading, or use other wording if more desirable. It may be better to try something that will be of some use.

Having finished this card, it is well to do the same thing over again, as it will give the student practice, besides showing where an improvement can be made. After outlining all the letters it is customary to lay aside to dry before filling in the inside. This can be done with the black, or any good color that will contrast and harmonize with the black outline. Carmine or vermillion is very good.

STYLE OF LETTER.

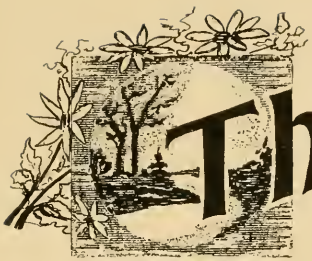
The style of letters that should be mastered is that known as the Roman. While these are without excep-

tion the most handsome and graceful letters in use to-day, they will not answer for all purposes, as they require a great deal of space, to give them a good shape and character. But when the student has mastered them he will have no trouble in making any of the other styles. Many good ones can be procured from any publication. It is impossible for any two persons to follow exactly the same style, and it

EXAMPLES OF WINDOW POSTERS AND PRICE TICKETS.

will soon be found that the student will develop a peculiar hand of his own, the same as in writing. If your style is considered good, it is better to cultivate it than to change.

While the cuts shown give an idea how the work will look, it must be remembered they are made from drawings many times larger. When possible it is well to get a good card and use it as a guide to work by instead of drawing altogether upon your powers of imagination.



LESSON III.

ALPHABETS.

card writer, after mastering the subject of the preceding lesson, will find it comparatively easy to take up any style letter. While it is impossible to show all the letters that can be used, it will be endeavored to make the student familiar with a number of alphabets. Then, by combining parts of one letter with those of another, some very clever designs may be worked out. There are certain styles and shapes in letters that are especially adapted for use on cards, where space is limited.

It is well first to consider the wording to be used, then decide what particular letter will be the most effective. The

EXAMPLE OF FANCY ROMAN.

principal feature of the card should be the word that designates the article, or the price. When the space on the card is ample it is preferable to use the Roman letter, as that always looks well, and conforms with any other type that may be used.

PRINCIPAL STYLES.

There is a comparatively new letter in vogue now, which is a variation of the antique type. This is easily adapted to any reading matter, as it is possible to extend or condense it, and besides it is an easy style to learn. Do not try to copy

exactly, but work out your own idea from it. In that way you will derive the most benefit.

When making cards which require more than two lines of letters, it is best to have a different type for each line, as it

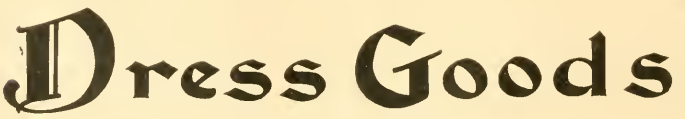
Example of Roman and Gothic.

not only gives practice in making but presents a much better specimen of work. The numbers always look better when made of the Roman type. They are easily made, and have so much character in themselves, that they are always pleasing to the eye. They can readily be changed by making the body stroke heavier, and by so doing the display is made stronger.

Another letter much in favor is known as the Devinne. It is a combination of the Roman and Egyptian, making an effective letter, but one seldom used when it is necessary to put quite an amount of reading on a card, as it requires considerable time in execution. Then there is that good and well-tried letter called the Gothic. It is beautiful in its simplicity, being composed of straight lines and curves, and is always pleasing to any artist. There is probably no letter in the English alphabet that is so susceptible to variations. It can be made plain or, by putting a little point on the corner, another neat letter is the result. It is customary on all off-hand work to use the Gothic letter.

HOW TO LETTER.

Now, if you have a good No. 4 pencil (brush), see that the end is perfectly square, dip it in some well mixed, easy

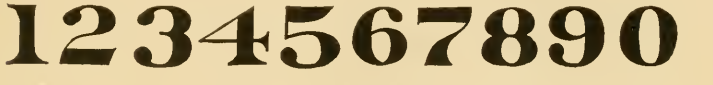


Example of Antique

flowing color and, taking a card, start a letter with the flat side of the pencil toward you. Make a quick, steady stroke. By holding the brush flat you will find the corners are easily made. Be sure to use the same amount of pressure on your brush for

the whole stroke, otherwise there will be a wavy edge, which spoils the effect.

Next try a round letter like a D. After making a nice, clean stroke for the straight line, hold the pencil in an easy position between the thumb and the first and second fingers and, with a rolling motion, make the curve. Practice alone can bring your work to that stage where they will appear artistic and properly balanced. Do not acquire the habit of grasping your pencil hard; it should be held lightly, yet firmly. There are many styles of letters for off-hand work which can



EXAMPLE OF ROMAN NUMERALS.

be studied and used when the card writer desires a change, but do not confuse yourself with too many. It is far better to have a few styles and make them well than to try something new each time.

SPECIMENS.

This lesson will show a number of specimens of correct styles and combinations that should be practiced diligently.

This line of work—the plain alphabet—should be dwelt upon until the student feels competent to branch out more extensively, which can be done by trying a few ornamental letters like example. It will be noted that the principal features of these letters are of the Roman character, with a few dashes and lines added in places that give them an easy, sweeping effect, beside balancing the card. The letter G, for instance, you perceive, comes directly in the center of the card, thus answering a double purpose in being ornamental, and also making a graceful scroll which helps to fill in the blank space.

LESSON IV.

ARRANGEMENT AND SHADING.

all times, when making show cards, one of the most important points to be studied is the arrangement. The construction of the letters may be correct, but unless they are so arranged as to produce a good and catchy effect the essential part is spoiled. All card work should be done with the object in view of making each word speak for itself.

By taking the different styles of letters shown in a previous lesson some good results can be obtained. For instance, make the head lines of one style, and in any bright color; then bring out the descriptive matter in a more subdued color and type. It is well in the work to ascertain the best colors for each particular card. By using a white card, displaying the head lines in a carmine and bringing up the next important reading matter either in ultramarine blue or black, you will make an exceedingly attractive card. Dark cards, while they make a very neat style to be used on the interior, are not effective in the window, unless the surroundings are in light colors. When it is necessary to use a dark card, the choice would be a silk green or black.

The lettering colors for the dark cards are few in number, white being by far the most effective. A light yellow or straw color does well on some backgrounds. After lettering one of these dark cards in a clean white, it is generally sufficient and will admit of very few embellishments. The contrast is clear and sharp, and it produces a splendid effect by its simplicity. It is possible at times to shade the lettering in vermilion or

carmine, but a few clean-cut lines and scrolls will do more to relieve the studied look.

SHADING.

Do not conclude from this that it is never wise to indulge in shading. Many times it is quite advantageous to shade the principal line. Shading is very simple. If a letter were to be cut from some solid material, it would be found, upon holding it in a position where the light would strike it at an angle, that the edge of the material would throw a shadow, and the more acute the angle the wider the shadow. (See illustration.) It is customary to shade the left side of a letter, as it appears before the observer. The straight side of a letter is generally on the left, and, supposing the light to come from the upper right-hand corner, this would throw the shading on the left-hand side. There are no fixed rules to be guided by. Letters shaded on the left show, to an experienced person, that they are the work of one versed in the usages of sign writing. Straight lines take the shading better than curves and slants. The sharper the angle on the corner of a letter the darker the shade should be. The line from the corner cuts through at an angle of 45 degrees, which is the universal pitch of all shades. On the bottom the shading should be darker than on the sides, as this part falls in the deepest shadow. It is not necessary to block the shadow unless the student desires to exhibit his talent in that direction and produce an extra fine effect. It must be remembered that all this work should be done as off-hand as possible, otherwise it will look rigid and stiff.

All work should have a small space between the edge of the letter and the shade, showing a narrow line around the body color. Use a color slightly darker than the background of the card. This applies to any shading. Sometimes red or carmine can be used, but only with great care.

These rules can be deduced from the foregoing: Always

shade on the left, always use a color much lighter than the lettering color and slightly darker than the body color of the card. (This is given for light-colored cards. The reverse applies in dark cards.) Never try to imitate a sign writer's shading on cards. That is a distinct branch by itself, and

Examples of Up-To-Date show Cards.

what would apply to one would not be correct for another. Be careful, in arranging your work, to select the proper lines of reading matter to shade. Many card writers get their best effects from what, in their vocabulary, is called their "lay out," by which they bring out the most striking features with a little extra color.

LESSON V.

STUDIES.

ALL times the card writer should plan his work in advance. Not only the wording but the style and character of the letters, as well as the general lay-out of the card, should be decided upon before the work is begun. There is a tendency on the part of amateurs to work hurriedly and to follow some set style, at which they are most adept, in all their cards, with the result that there is a monotonous sameness to them. To avoid this the student should have a collection of sample letters or combinations of letters for frequent reference. After the usefulness of cards is seemingly ended, do not destroy them, but save them, and later they will be of value as copies or studies, and in suggesting new ideas. It is also a good plan whenever any card or catchy display of any kind impresses you, to take your pencil or brush and mark it down. You will then soon have plenty of material to refer to.

SUGGESTION FOR INTERIOR CARD.

IDEAS FROM BOOKS.

A great many good ideas can be obtained from any book or printed matter, such as initial letters or display type. Having gained a number of useful studies, do not try to put them all in use at once, for instance, trying to introduce five or six initial letters all on one card. An artist of some reputation in this work once suggested to a beginner that he use a few initial letters on a card upon which he was working. The

SUGGESTION FOR INTERIOR CARD.

boy immediately started in making fancy initials, and when the card was finished nobody but himself could read it, he having made every letter in fancy type, and even tried to make the numbers to match. This only goes to show that where one fancy letter on a card looks well many of them spoil it. There are many ways of executing initial letters, the simplest is to adopt some good type of fancy letter, the old English or German text being well suited for it, and then at the beginning of each line of display matter introduce one of the fancy capitals, in a different color than the rest of the lettering. An exceedingly attractive card can be made by using a nice, neat black letter and making an initial letter in carmine red.

GOOD PATTENN FOR FANCY CARD.

Should it be found upon completion that the red letter looks too gaudy, it can be toned down by inlaying the letter with some darker color. To do this, all that is necessary is to fill the letter in with the darker color, leaving a small, narrow margin of the original color around the edge. Do not try to fill in the small hair lines, but only the body or up and down strokes. All that can be given in this limited space is simply the idea of the work, leaving the rest to the student to work out.

USE OF STUDIES.

By studies is meant subjects from which ideas can be taken. There are several illustrations in the preceding chap-

ters which will serve as studies to those who have good perceptive faculties. Do not try to copy too closely the ideas of others. If something is shown that pleases, make use of it, but try and introduce something else with it. As a rule, if one artist brings out a new expression or class of work, there are many that hasten to copy it instead of attempting original work. On account of this, ideas soon grow old and the field enlarges slowly.

There is danger, when working out new designs in letters, of making them too elaborate or complicated. To be of use for practical work, the simple designs are the most effective, particularly when used in windows where they must attract attention as the readers pass hastily by. On interior work, elaborate designs are more permissible. Some of the best efforts in cards and posters should be made for interior display, to be placed on show cases along the counters or on the walls of a store. They can be made in a great variety of shapes and patterns. One of the oldest and most suitable designs for an interior is the banner shape. Shields, circles, ovals and other artistic patterns also look well. To make these designs, it is best to mark the outline on the back of the card, and then, after cutting, it can be reversed and used as a pattern for the other side. A good banner for inside display can be made from a silk green card, lettered in white, with shading or line work in gold. This gold paint is made in the same way as ordinary colors. Take any good quality of gold bronze powder and mix very thick with liquid glue or mucilage; then thin with a little water. It will require frequent stirring, as it settles very quickly. The artist should take care that it is of proper thickness, or he will be compelled to go over the entire work again.

LESSON VI.

POSTERS.

the student has become proficient in making the simpler cards he will have an inclination to exercise his talents upon something elaborate. There are many methods that may be studied in this branch of the art, conspicuous among these are posters or display cards, which are made in many kinds and styles. By noting the following principles and using good taste a person without any knowledge of writing whatever may produce very creditable display cards.

The essential things for poster work are some good pictures, as they are the main feature of the card. Opportunities will present themselves when one may obtain some lithographs, the more striking the picture the more attractive the poster. Next to lithographs come show bills or picture books. Every week there are papers or magazines published that give an unlimited amount of material to draw from. After procuring some real good pictures, take a pen knife or pair of scissors, and trim very carefully around the outside margin of the figure, using the utmost caution to prevent cutting into the designs, as that spoils the soft edge which you will find on nearly all lithographs. After successfully cutting out your picture, select a nice colored card that will contrast with the coloring of the picture. Place this on the card until you decide in just what position it will look best, then mark very lightly a few points, so that the picture may be replaced in the exact position.

Lay the picture face down on a clean piece of paper, then with some liquid glue, thinned down to the consistency of rich

cream, wet the back very quickly. Caution should be used to have a clean brush, the larger the better. Pick up carefully and replace so the picture will lie in exactly the same place where your pencil marks indicate. Rub lightly with a soft cloth, and do not let the glue get on the card or picture, as it is almost impossible to remove soiled spots. After placing the picture on the card it is well to set something heavy on it to prevent the card from curling.

COLORS FOR POSTERS.

When selecting the colors for the lettering choose contrast colors. If the card is dark, use white for the principal color, and if the card is white, use dark colors. A poster will admit of considerable fancy work, such as shading and lining. A few scrolls may be used. After finishing the white lettering, and allowing it to dry, it is many times desirable to tint the letters a little. Experiment will develop some very pretty tints. By using white as the body color, and adding a trifle of red, a beautiful pink is obtained, and if a little blue is added to white the result is a delicate blue tint. So on with any of the other colors. The two mentioned and a yellow tint, are about all that are required for ordinary decorating.

In tinting take your pink and halve the upper line of letters—by halving means going over the upper part of the

SHAPED POSTER.

letter with the tint colors, showing clear white on the lower part. The other lines of letters may be treated in the same manner, only using different tints for each line of letters.

With an initial letter and a little shading the student may obtain flattering results, which will be very encouraging to

him. It is not well to use this class of work to any great extent in windows, as it is liable to become tiresome to the eye. One full size card to each window is sufficient. Pictures may be used on small cards for price tickets or other displays, grading the picture according to the size of the card.

POSTER PAPER.

There is considerably more to poster work than the average person realizes. Quite recently there has been a paper made for this special work. It is known as poster paper. By using this, far more beautiful cards can be made. There are only a few places where this paper can be obtained, but it is well worth the trouble to get a few sheets for special work. There are about six colors made, but the best one by far is the rich

REGULAR POSTER.

color called poster green. It is a peculiar shade that will harmonize with any color with which it may come in contact. The surface of this paper is rough like felt, and must be treated carefully. If the student desires to make cards of this material, it will be necessary to mount the paper on a heavy cardboard. Strawboard, or the ordinary card will do. After this paper is mounted on one side, the card should be reversed and some good quality of heavy paper applied on the back, so the strain from drying will be equal on both sides. These cards can be procured already mounted, and where time is limited it is preferable to obtain them in this form. The lettering is done in the same manner as the plain poster card, except that the color is used much thinner. In the examples of posters shown in previous lessons most of the fine detail work is lost in the reproduction, as the cards are reduced many times, and the fancy shades show only as black or white.

LESSON VII.

SCROLLS.

ONE of the most effective as well as essential decorations for card work is the scroll. The word in itself has many meanings, but as the subject in hand relates to the making of show cards, the scrolls dealt with here will be confined to that particular class of work. Scrolls may be used for a number of purposes, as the outside shape for a fancy card, or a decoration to relieve its plainness

SIMPLE LINE SCROLL.

—different classes of work requiring different shapes and styles. There are only a few real parts to a scroll. It is the grouping and forming of these parts which make the graceful design, that may be seen in all classes of work, including card making and illustrating.

TWO KINDS OF SCROLLS.

There are two particular kinds of scrolls that will be of great use to the card writer. These are known as line scrolls and shaded scrolls. The simpler of the two is the line scroll, which is probably much more used than any other in this work. It consists of a few curves and straight lines intertwining each other. The nature of the work must, of course, be governed by the space there is for it. Line scrolls are generally used in between set lines of reading

matter, where the background shows too strong, or there is too much open space. The illustrations of simple line scrolls given on this page will show the rudimental parts and give the student subjects to draw upon in doing this work for ornamental purposes. Utmost care should be used to have them present a graceful appearance. Otherwise they will be a detriment rather than an advantage to the work.

BOTH SIDES OF SCROLL ALIKE.

It can be observed by the illustrations that both sides of a scroll are alike, which idea should be kept in mind when at work upon them. If the design were to be divided it would be found there were two distinct parts, though it is quite feasible to use one-half for a decoration where the space does not permit of the whole design. While there are many methods of forming designs, the easiest is to make one-half entire and then copy this for the reverse side.

SHADED SCROLLS.

There are only a few ways that the other style or shaded scroll may be used, as it is too heavy for decorations. It is very valuable, when one desires to make something in a fancy shaped card. By looking at the initial illustration used at the beginning of this lesson, it is seen how it may be used as the border for a card, by designing a few patterns as fancy shapes. It will be noticed that there are many combinations which may be made from fancy scrolls, though they have but few parts, as will be readily seen, if they are separated. By taking the larger section and using it as a body, the smaller section may be laid over or under it in such a manner as to produce some very clever designs. If the student will take a full sheet of cardboard, and draw a design similar to one of those shown herewith (a light tinted card, such as pale green or yellow, will do for the experiment), then carefully trim the card to the outside edge of the design, which gives a good shape to start with. If your card is light, put the lettering on in some good substantial color, like red, blue or black. It should be ascertained that the colors are dry before attempting any fancy work, as the arm must have plenty of room to swing, and would rub the lettering if it were not dry. Then take some white, or if the card is too light to

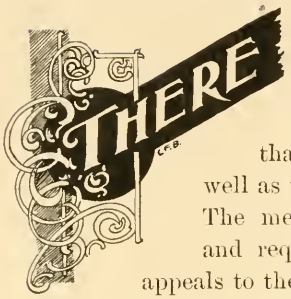
show that to good advantage, use a color darker than the body of the card, and follow very carefully the design you have marked on the card. When this is completed, by taking the same color and adding some darker tint with it, just enough for a nice clear contrast, you will get a shadow color. This must be put on sparingly, the idea being to represent carving, and the darker tint should be placed where it is desired to show the carving as cut deeper than at the other points. The raised parts of the scroll work should be the lightest in color, the whole effect being to imitate some style of frame work.

EXAMPLES FOR PRACTICE.

The student will find many examples to work upon, by observing the relief work shown in the illustrations of modern printing. Many times it is necessary to make a number of cards or decorations of the same kind, and, in order to save time and the labor that would be required to draft each one, we have what is known as the pounce or pattern. It would be an advantage for the student to make a few of the more common scrolls in this form, and then he would have a pattern always at his disposal. To make a pounce, it will be necessary first to procure a sheet of good Manila paper, not too heavy, then carefully design the scroll or reading matter in lead pencil. Go over the lines with a tracing wheel or needle and perforate all the lines so that, when held up to the light, the pattern will show the whole design marked out in the perforations. A pounce bag is made by taking a thin piece of muslin, with a small quantity of powdered chalk or charcoal in it, and tying it up in sack form. When this is done, lay the pattern on a dark card and rub it gently with the light colored pounce bag, and the design will appear in perfect form ready to be copied in color. The powder afterward can be brushed from the card, and in case the design is not clear this process can be repeated. The pattern should be reserved for future use.

LESSON VIII.

TINTS FOR BACKGROUNDS.



are numerous ways of producing desirable effects in show cards through the use of the proper backgrounds. There are none that are so easily made or show up so well as the blended tints or rainbow effects. The method of doing this is very simple and requires so little time that it readily appeals to the student as worthy of adoption.

The necessary material for this branch of the work is an assortment of colored crayons, or chalk. There are two kinds, the soft and the hard, but as a rule it is better to select the former, though either of these is obtainable at any school supply store. The first step in this work, after reducing the crayon to powder form, is to select a few pieces of cloth about five or six inches square, common muslin preferable, place the powder on them, each color on a separate piece, and tie each up in the form of a bag. Two sticks of chalk or crayon to each bag are sufficient.

When these are in readiness, the next thing is a piece of cardboard. If you use the white coated cardboard, reverse it and work on the back, as the front or coated side will not answer the purpose on account of its smooth surface. The card must have a grain, otherwise the powder will not adhere to the surface.

TINTING THE CARD.

Supposing the following colors to have been made, it will be well to start in the middle of the card with a red or vermillion tint. Take the sack or bag of the color mentioned, rub briskly across the card diagonally and it will leave a pink tint; then take another color, yellow or light green, and follow the same method next to the center tint, and so on until the card shows color enough. If these directions are carefully followed, the body of the card will show a beautiful rainbow

effect. These colors should be applied to the card until they show quite decidedly, for when the lettering is put over the tints there will be a decided change in the appearance. If bright colors are used for lettering, the tints will scarcely show, unless they are quite heavily applied to the card.

Many novel effects can be produced with the color bags. One most commonly used is to cut fancy shapes, such as stars, from a heavy paper, and when ready to tint put one of the patterns or shapes on the card and rub the color over it. The result will be that under the pattern or star there will be no coloring, and it will show forth a pure white with the fancy colors surrounding it. These tints may be rubbed on the card in circular form, or on each end. A little experimenting on the part of the operator will serve to develop many original ideas, which will not be dwelt on here, for it is only the purpose in these lessons to give the plain instruction and allow the card writer to follow his own devices. Novelty is the point to be aimed at, as far as possible. There are other ways of producing effective backgrounds, but the foregoing is by far the simplest, quickest and cheapest.

WATER COLORS.

Water colors can be used very successfully in this class of work, but they must be used in a masterly manner or the

effect will be far from satisfactory. If it is desirous to use the water colors, it must be understood that the work must be on something better than that on which the ordinary card is written, and it will be necessary to procure some cardboard that is adapted to the use of water colors. The ordinary cards will not answer, as they must be of a harder nature and have a decided grain, for on smooth board the work will blurr.

Water colors are decidedly attractive for putting the finishing touches, such as a few flowers or suggestions on a show card. Many little conceits may be applied in this manner that will help to develop the work in hand. In doing this class of work, the student will find innumerable suggestions for fancy sketches, such as pretty pieces of dress goods or wall paper. Those having a natural talent for this line will be able to work out unique designs without any of these objects for patterns.

EASY ILLUSTRATIONS.

Another way to make cards of this nature is to letter them for whatever purpose it is desired, and if they are to represent a spring opening, some artificial flowers may be glued to the card in place of painted ones. For fall use autumn leaves, sprigs of wheat or any natural product that is an indication of fall, will add attraction to the card; holiday cards could have holly, mistletoe, etc. It has become quite a popular idea to represent the seasons in this manner.

There is one other style in this line that can be easily made. Select a dark colored card and letter with white, confining the lettering to the center of the card. Then take a sheet of heavy paper, with a rough surface, the same size as the card, and tint in the same manner as has been explained, using colors quite heavy. Then tear a hole in the center of the paper, the more uneven the better, curl the edge back in roll form, and lay upon the dark card in such a manner that the lettering will show through the torn part; attach these together with a little glue, and the result will be very pleasing, as illustrated in the figure shown herewith.

LESSON IX.

ORNAMENTAL SHAPES.

ORNAMENTAL shapes in card work may be carried to any extent desired. To the profession the term ornamental applies to most every style outside of the regular square card. To the mind of the ordinary person this term applies to subjects such as seen in the illustrations on this page, though in this, as other styles of the work, there are many ways of carrying out the idea.

INDEX FINGERS

Those most in demand are what are known as "Index Fingers," or fancy panels, with a hand pointing in the direction to which the attention of the observer is particularly directed. A striking effect may be made by using this style of card in fancy shape with the wording "Look." Care should be taken to give the hand a natural look, as the effect is thus made striking.

The manner in which the hand shown on this page is held gives the most attractive shape, as the fore finger and thumb make the principal feature, besides properly balancing the design. The better way for the card writer to do is to make a number of these shapes in different sizes, and when necessary to use them in the reverse shape, it can be done by inverting the pattern.

In making index fingers, a design which no card writer can do without, care must be used to make them strong, though it is not necessary to paint them in colors such as an artist would use in making a portrait, a few good strong lines do equally as well. The subjects here shown make excellent

copies to work by, or a correct model can be readily obtained by holding the hand in that position and copying it.

RIBBON WORK.

The ribbon or panel work must be designed according to subject. Cards of this nature are much prettier when cut to shape. Ribbon work can be used in many ways in connection

CURVED RIBBON SIGN.
(The price to be quoted beneath.)

with indexes. The idea to convey is that of a flowing banner or ribbon with lettering upon it, interwoven and flowing in a graceful manner. These decorations are very pretty for interior and for windows, the amount of coloring that can be used making them very attractive. In planning work of this kind the design must be made in such a manner as to show each fold or wave as it would turn, if it were a real ribbon. The portion coming next to the flat face or surface would show a darker color, as it must be in the shadow. The idea most desired in making ribbons is to represent on one side a different color than on the other; for instance, the body or face red and the back blue, thus making the folds in the ribbon show two colors, which add much to the beauty.

A plain and comprehensive way to study these effects is to take a strip of paper and paint one side red and the other white, and bend in similar shape to the design upon which you are working. By noticing closely the effect of the paper, it will be observed that the lights and shadows come out very strong, which should be remembered when finishing the shad-

ing. When a red card is used for the body the heavy shadows should be in a color slightly darker than the body color.

TRANSPARENCY SIGN.

Many of the novelties and new designs originate from the ribbon effects. The principal new one is the transparency or night sign, which for general effectiveness has few superiors. The design for the shape is cut from one or more cards, and the lettering is carefully marked out in lead pencil, but instead of being put in color as usual, the letters are completely cut

PLAIN RIBBON SIGN.

from the card. After this has been accomplished, take some thin tissue paper, colored being better than plain white, and paste carefully over the back of the card. The inner part of some of the letters such as the center of the "O" will be loose after cutting, but these can be placed in position and fastened to the tissue paper. By placing a card like this before light the effect is striking, and the decorating can be done in such a manner as to look well in daylight also.

LESSON X.

PEN WORK.

ingenuity of the pen manufacturers has recently been turned to the making of large sized pens, especially adapted to the use of card writers. While pen work at first seems quite difficult, the student, after he has become familiar with its use, will find it a good medium for quick work, for making a clean cut letter, and for certain styles of execution where a brush or pencil would hardly answer.

These pens are made in many styles, but it is the intention

Pens for Card Writing.

in this lesson to describe only the more common kinds, as most of the others are extremely difficult, even for a professional, to handle. They are the shading pen, the large stub pen and the ruling pen. These will, if properly used, produce most of the styles that the average card writer will care to attempt.

AUTOMATIC SHADING PEN.

The automatic shading pen is composed of two parallel strips of metal, set in a holder in such a manner as to retain the ink or color so that a continuous flow is created. The ends on one side being grooved, cause the color to flow heavier, which forms a shade. The pen can be used with a heavy ink, or, if a solid color letter is desired, the use of the plain colors will produce it, black being the preferable.

The colors for this work should be used very thin, with plenty of binders added, to give an easy flow.

The styles of letters best adapted to this work are the antique, and what is known as the overhand script. If the

SAMPLE OF ANTIQUE LETTER.

pen is used with the flat side toward the operator, it will produce a heavy line, while the other side or narrow portion will produce a fine hair line. Any width may be made by holding it in an angular position to the upper and lower margins of the working lines for the letters.

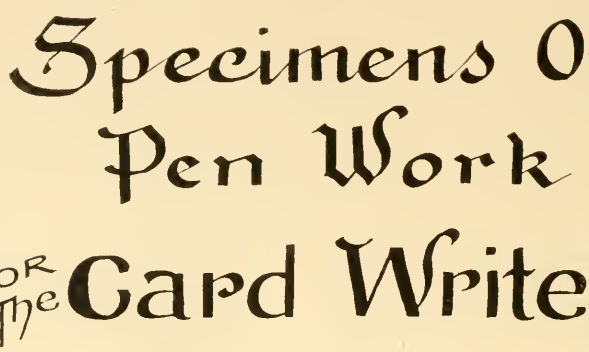
Many clever pieces of work can be made by the use of these pens. By constant practice on the few suggestions here given the operator may become quite proficient in the use of this pen. With the lesson will be found specimens of the ordinary kind of pen work, which will give the student plenty of ideas to work from. It might be advisable in cases where a card is intended for outdoor use, or where it is exposed to dampness, to use what is known as waterproof drawing ink, as it is not affected by moisture. This is also used when it is desired to go over the lettering with some other water colors, as the plain colors will not withstand the moisture caused by going over them the second time.

DRAWING PENS.

The other style pen is the wide steel drawing pen. This is made similar to the ordinary writing pen, but, as it has a very wide nib, the use of it produces an extra heavy body stroke. This gives plenty of opportunity to make bold curves or sweeps. These pens are made in different sizes, which enables the card writer to select one that will be especially adapted to the particular style of letter which may be chosen for the work. The pen is handled in the same manner as the automatic shading pen, but is designed for use where smaller letters are required.

To execute work nicely with pens, the first thing to learn is the proper way to hold them. It is impossible to use them as one would the ordinary writing pen, for they will not per-

mit of any up strokes. The work must be done on the down or side stroke, and the pen should be held so the entire width



Sample Combination for Card.

of the nibs lie perfectly flat on the paper. In making all curves or rounding portions of letters, the hand should be able to move freely and in a circular direction.

It is possible to make with these pens other styles of letters beside those mentioned, for example the block letters, and one which is a combination of Roman and Gothic.

RULING PEN.

There is still another pen that might be of assistance in all ruling work; it is known as the ruling pen. It may be obtained at any stationery store, and any form will do. After a card has been lettered it may be greatly improved by striping a narrow line around the margin of the card. Next rule a fine line about one-quarter of an inch from the striping around the inside of the card. There are also other ways in which the ruling pen may be used to advantage.

LESSON XI.

SCRIPT.

lettering, as used in the modern card writing, differs materially from what is used in the text books of the schools. It will be found when looking up on this style of lettering that, while it is an adaptation from the ordinary script, it is different, first in that it must be converted in such a manner as to become of commercial use. In doing this it changes the character of the original to suit the purpose of the writer.

If it were possible to use a pen large enough to make a three or four inch letter, there could be made a perfect fac simile of the old Spencerian, but as it is, it must be made with the brush, which admits of none of the flourishing that may be executed with a pen. The Spencerian script, as used in this work, is more like the Roman letters shown in other lessons, and is capable of any amount of embellishment. It will be noticed in the illustration shown that there is much character to this style.

agents

SAMPLE OF ITALICS.

The secret of good work in lines depends principally on the tools employed. It is necessary to have a brush with a nice clean point—if without such, one may be made from the larger size brushes by carefully cutting away the outer hair and reducing the size of the brush till it is a good substitute of the fine pointed pencil.

MAKING LINES.

The work of making lines should be practiced upon at some length before attempting to make cards. There are a few

illustrations shown giving an idea to start upon. The first letter of the example, "Facts not," is an "F." This letter, it will be observed, has quite a few flourishes, though it is easily simplified if it is desired to do so. For making script lettering, the student must develop what is known as the swinging motion; that it, to be able to make a quick circular movement by allowing the brush to make a clear cut line. Another noticeable feature in this class of work is the very few straight lines. When commencing upon the script work, take an extra hard lead pencil and mark the letters carefully, then try to follow closely. If by chance the brush should vary from original marking, do not try to change it, as it will make a clumsy line. Instead try and conform your letter to the line as you have it made. This style does not need to be as accurate as the regular letter, since the peculiar form allows considerable deviation.

In outlining the letters, make the body or heavy part of the letters first, then the fine lines connecting each individual letter after, as in example here given. This work can be studied best with a little experimenting.

DIFFERENT STYLES OF SCRIPT.

As in all other lines, there are many styles to choose from, though the one in most frequent use is what is generally called

FLOURISHED INITIAL LETTER.

the "Roman text." No matter what style may be followed, the principle always remains the same, and should be executed in the same manner.

Another pretty style for quick work is known as the italics. This is part script and part Roman, each letter to be detached but still having the running effect shown in script. This style is easily made with a pen, the large stub being preferred.

The last, but not the least, is the signature script. This

can be used in many ways that will help to bring out the strength of the card. The letters should be made bold and regardless of the ordinary style of script. It is generally conceded, of the many ways for designing these headings or displays, the best way is to take a broad nib stub pen and write the word very quickly and heavily on a piece of paper, then enlarge to the proper size on the card. It can be used to great

COMBINATION DESIGN.

advantage as a heading for a card when special attention is desired to that particular article. After the lettering has been finished, the heavier parts of the letter can be filled in with some other color, which will strengthen the design very much. It should be remembered that while a few lines of script help beautify a card, it must not be done indiscriminately, as a card entirely made of script is confusing. Another caution would be never to use two kinds of script on one card.

LESSON XII.

PRICE TICKETS.

THERE is probably no branch of the card writing art requiring more patience and ingenuity than the making of price tickets, so extensively used at the present day. They must not only be attractive, but easily made. The particular part of the subject taken up in this lesson is the small ticket used now almost everywhere, since competition is so keen that all goods must have the price attached in order to draw the attention of the purchaser.

The primitive form of tickets, with the prices marked in lead pencil, or with an old marking pot, must now be laid

Sample Price Tickets.

aside and attention given to the more modern methods. There is nothing that detracts more from the general appearance of a window than a poorly made price card, while a neat

and attractive card will be noticed, even though the window trimming be crude.

HOW TO MAKE THEM.

The simpler way of making price tickets is to cut the cards the required size, then letter carefully in some catchy color. Care must be used to have all the cards in one window look alike, though the reading matter be different.

When it becomes evident that the plain cards will not answer for the display upon which they are to be used, the card writer must look for new ideas, the neater and more novel the better. The easiest way to get a good line of fancy cards is to call on the printer and look over his stock of advertising cards. Select a good assortment that has a place suitable for the lettering. They can be purchased very cheaply, costing but little more than the plain cardboard.

Another good card for this class of work is the mount the photographers use. They generally comprise a very large line, some have beveled edges, plain or gilded, while others are fancily embossed and printed with neat borders. If there is no supply store near, the photographer will order them. These cards look much neater when lettered in plain colors.

ATTRACTIVE DESIGNS.

In many lines of business it is essential that something attractive be used in order to call especial attention to an article. Here is where pictures can be used to great advantage. Any good picture will do, but if possible use those which have plenty of color in them. Other good tickets may be made by pasting on cards the fancy gummed labels obtainable at all stationers. If it is impossible to obtain them ready made, fancy shapes may be cut from plain paper and pasted on. Autumn leaves are very pleasing, while stars, shields, flags, or in fact any artistic design, adds richness and character to the ticket. These fancy shapes may also be cut from the heavy cardboard itself and used advantageously. If the card writer has the time, he can make some effective tickets by covering fancy shaped cards with colored paper or embossed tinfoil, then lettering in carmine or some equally brilliant color. Cards of this nature will do much toward relieving a window trimmed with dark goods.

HOW TO SAVE LABOR.

When there are many cards to be gotten out, it will be found a great help to make a pattern for laying out the work. A simple method of doing this is to mark the top and bottom

SAMPLE PRICE TICKETS.

margin of each line of reading matter on a piece of card the same size as the ticket, and carefully cut a slit large enough to follow with a hard lead pencil. By laying out the work in this manner, all the cards will have a uniform appearance when finished. In many cases rubber stamps will be found useful when a larger quantity of cards are desired. If the card writer has a set he will find by stamping a letter, then rubbing gold or silver bronze over the fresh ink, it will adhere and show a clean cut letter. Then, if inlaid with some bright color, the result will be a ticket that looks well, though the product of but little time and labor.

LESSON XIII.

EASY ILLUSTRATIONS.

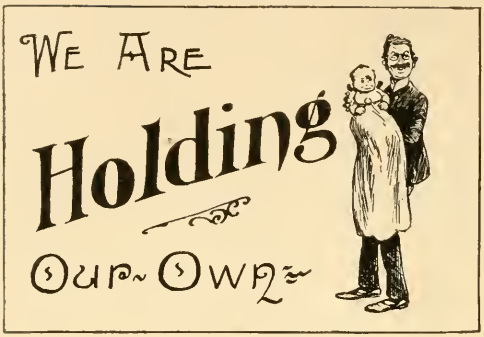
It is now understood that show cards and price tickets may be made in a great number of combinations. Many card writers, while able to letter fairly well, seem incapable of arranging their work in a consistent form. It is the intention in this lesson to show some of the easiest ways to obtain results that otherwise would require a great deal of patience and work. It will be observed by the literary public that a current publication has been drawn upon to help the subject. The illustrations are nearly all adapted from Puck, while not used in their original form they still bear a very close resemblance. The idea being to show how readily such pictures may be used to make effective and catchy show cards and price tickets. The publication mentioned is only one of a great number that may be obtained anywhere at a very small cost. If possible, obtain the old issues, as they are preferable.

SUGGESTION FOR WINDOW CARD.

ADAPTING READING TO PICTURES.

The illustrations printed in these papers make excellent pictures for price tickets. The original joke or reading matter can be left out and another substituted, providing it contains a witty remark in reference to the article upon which it is placed.

The reading matter on the cards shown on these pages has been made to suit the pictures selected. In many lines of



Good for Motto Card.

business such cards or tickets could not be used, but other similar pictures may be used which are suitable.

Fashion plates of the different branches of trade have many helpful drawings that can be used to excellent advantage. This class of pictures, when used on a show card, should invariably have a white background, in order not to show that the subject has been pasted on. If a little care is used in this work, the card writer will be surprised what a great number of new and original ideas he will be able to exhibit each week.

CHANGE STYLES OFTEN.

Progressive merchants must be continually on the alert for something new and catchy, but when a new method is found that appears to catch the great majority, judgment must be used not to carry it too far. When cards like these are used for a few weeks they should be laid aside and some new idea brought forward, then later on the first idea may be used again. In this way it is possible to keep the public continually on the watch for the new things.

Suitable for Price Ticket.

There are other easy illustrations that are helpful, such as show bills. Many good pictures may be obtained in this way. Probably the most attractive line of cards now shown owe their success to the show bills. The great feature is to bring out the show card at the same time the play appears,

and make some catchy remark in regard to the play and the article advertised.

These cards have had an almost inconceivable sale in the larger cities, some firms devoting their entire time to their manufacture. All work of this kind does much toward bring-

SUGGESTION FOR POSTER.

ing the merchant who uses them to the front, both for his business energy and for his originality.

The card writer who has the firm's interest at heart will always be on the lookout for some new ideas and suggestions that will be trade winners. It is always well when a new subject is taken in hand to bring it out with such force that competitors will not venture to copy for fear of the ridicule it would cause.

LESSON XIV.

CARDS FOR WEEKLY CHANGES.

LARGER stores are now adopting a system of display cards that for neatness can hardly be surpassed. The idea being not to fill the window with a quantity of flashy or gaudy cards, but to confine all the energy in one. This is encased in a holder or frame in such a manner as to be easily changed, while producing the effect of something elaborate and new each week. The expenditure is all at the first when the frames and cards are purchased. The effect of these display cards are well worth the small outlay, for the artistic beauty and finish they add to a window can hardly be excelled by any other method.

THE FRAMES.

The holders or frames are the most important part. They must be made so a new announcement card can be substituted each week, and should be so neatly made as to always bear the finished appearance of the window itself. It is the intention of this lesson to treat more especially on the holders than on the cards, and to show in a simple and concise way how these holders or frames may be made by the amateur with as small an outlay as possible.

A simple yet effective design will be treated of here. The illustration shown will give the reader an idea of the finished appearance of these holders. It can be readily observed that they are made with two compartments, one for reading matter and the other for a suitable picture suggestive of the line of goods displayed. These frames can be used to advantage in the dry goods and clothing departments, though they are readily adapted to all lines.

MATERIALS NEEDED.

The materials necessary are easily procured. The first article is a piece of heavy cardboard, or, better still; the pulp

board used in making mats for picture frames. Select a piece about 20x28 inches, and mark the design similar to the illustrations. Sharpen your knife until the point has a razor like edge, and carefully cut around the margin of the inside panels. Great care must be used to make a clean cut edge, otherwise

the effect will be spoiled. If the card writer has not sufficient confidence in his own ability, it would be well to take this part to a frame maker. After the panels have been cut out, the whole mat should be covered with poster paper. In case this is not obtainable, a good ingrain wall paper will answer. Dark colors are much richer than the lighter shades.

HOW TO MAKE THE FRAMES.

After covering the whole surface, miter the corners, when the panels have been cut away, and carefully press the paper around the edges, after pasting it down with flour paste. It is well to allow this to dry under a press to prevent warping. The next essential thing is to prepare the frame work for the back, which should be made from pine strips about one inch wide and one-half inch thick, securely nailed at the corners and glued to the cardboard. Strips should then be fastened around the panel to hold the cards in place. Many devices may be arranged for this purpose, but the simplest way is to cut two strips of wood to fit the space where the cards belong and fasten them with small nails.

The face of the mat may now be decorated in any manner pleasing to the artist. A few gold lines and scrolls generally are sufficient, after lettering the firm name on either the top or bottom of the frame.

When all this work is completed it is well to take the outside measurements to a frame maker and have a one-half inch gilt frame made with a glass to cover the whole mat, as it is intended for continual use, and if not protected will soon become soiled. All that remains now is to make the announcement

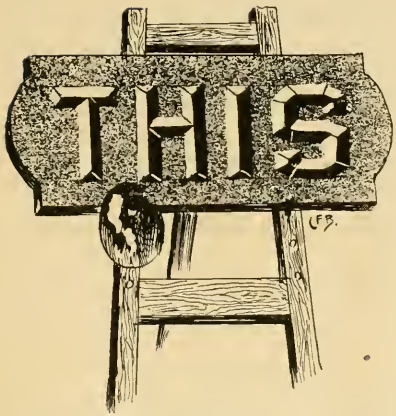
Suggestion for Corner Scroll.

cards to fit the panels. The one with the reading matter should be plain white, with a neat black letter. The other space is intended for a picture, preferably a fashion plate. These cards and pictures should be changed each week, and the reading matter should be appropriate to the goods displayed.

Simpler or more elaborate designs may be worked out at the option of the card writer, but the one here shown requires very little work, and makes an excellent addition to the display. It is well in all cases to have one for each window, and all of a uniform size. The card writer can, by consulting the window trimmer beforehand, find the nature of his next trim, and have the cards ready so that the new cards may be put in the frame when the trim is changed.

LESSON XV.

SHOW CARDS ON MUSLIN.



KIND of work is not, as a general rule, classed under the heading of show cards, but the nature of the work is such that it may readily be adapted by the card writer. The professional man would indicate them as muslin signs. As muslin signs are intended only for use during some special sale or announcement it can be readily noted that the work must be very showy and bold. It is not the intention to take the student through all the branches of the modern sign writer's art, but simply to select that which will be of service to him, when it is desired to do economical advertising.

For many reasons, it is well to have the ability to make muslin signs.

HOW TO MAKE THEM.

The more common and useful signs of this nature are made on frames covered with a good quality of bleached muslin, and lettered in showy colors.

A frame for this work should be made of strips of wood two inches wide, securely nailed together at the corners and braced, with cross sticks, about every three feet. These braces may be nailed across the back, but it is essential that the joints be put together in such a manner as to insure a smooth surface on the face, otherwise it will show up badly when the muslin is stretched over the frame.

Covering with the cloth is a simple operation, after tacking it along one edge of the frame, it should be turned completely over and the process repeated, commencing to tack in

the middle and working toward the end. This method will overcome any liability to wrinkle. When the covering has been completed the frame should be set in an upright position.

This class of work is much better executed when placed in this manner, as it allows the operator to see all the work before him.

LETTERING ON MUSLIN.

The lines for laying out the lettering can readily be made with a snap line, previously charged with charcoal or colored chalk. Spaces for the letters should be made with charcoal, as this is very easily flicked off after the work is finished.

The next important feature is mixing the paints for the lettering. It must be remembered that water colors are not adapted to this class of work. There are many ways to mix paints for muslin signs, but by far the best success is obtainable in the following manner. After selecting the color desired, procure it in dry form. Get some cheap furniture varnish, the cheaper the better, as it mixes easier and dries quicker. Mix the dry color with the varnish, until a thick paste is obtained, then thin down with turpentine or on large work benzine will answer admirably as a thinning property. The paint should now assume the consistency of thick cream.

After finishing the work of preparing the colors, select a good size lettering pencil and commence the lettering. Working in similar manner as in making show cards, outlining first, then filling in. This work does not need the careful execution that the show card does. Flat artist bristle or varnish brushes are easy to handle and obtain good results. If the student will practice on an old board or piece of cloth before

attempting to letter the sign, he will in a surprisingly short time acquire all the confidence that is needed. As this class of work is not intended for close inspection, more attention

must be given to the contour of the letters than to the perfection of the lesser details. Care must be exercised not to allow the color to drop on the cloth, as the spots can not be taken out.

BOLD WORK NECESSARY.

In all classes of muslin work it must be remembered that quick, bold work shows to great advantage, while puttering or niggardness spoils it. This work allows the amateur to bring forward those bright colors he admired early in these lessons. When constructing muslin signs that are to be large, it is well to make them in sections, about three feet wide and 18 or 20 feet long, and when lettered they can all be placed in position as one sign. This plan will greatly reduce the labor in constructing and hanging, without danger of collapse at the last moment.

LESSON XVI.

SHOW CARDS ON OIL CLOTH.

AKING show cards on oil cloth is much the same process as making them on muslin, but as they are intended to see more service it is essential that greater care be taken in their construction. It is possible to do some elaborate work on this material. The surface is smooth and takes the colors fully as well as signs made on board. The frame work is made the same as those intended for muslin. In covering with oil cloth it is necessary that it be stretched tightly over the frame, that it may insure a good working surface and be entirely free from wrinkles. The lettering is done practically the same as that on muslin, though the colors are mixed in a different way. The most important feature is to give a brilliant, glossy effect to the lettering. To do this all the paints must be mixed with oil. The colors ordinarily used can be procured at any paint store ground in oil. They are ready for use with the exception of thinning with a little turpentine or boiled linseed oil, and a small quantity of dryers. The adding of the dryers must be regulated according to the time in which the paint is desired to be dry and hard. A table spoonful is sufficient for a small cup of paint. When it is necessary to dry the paint very fast more may be added, although it should be remembered that the more dryers added the harder it will be to make the colors work nicely.

LETTERING.

Before laying out the work for lettering, if the cloth is rubbed over with benzine or a mixture of whitening and water, it will be quite easy to mark upon, besides obviating any tendency of the colors creeping. The top and bottom of each

line of lettering should be put on with a snap line, and the lay out of the letters is best accomplished with a lead pencil.

The most extensive use for oil cloth signs is for interior displays. It is only possible to give a few of the methods of utilizing this valuable material. Any reader, who has visited the large city stores, has probably been impressed with the large quantity of showy signs on the walls, made with a rich maroon background and lettered in gold.

USE OF FLOCK.

This class of signs is easily made and gives an impressive display for an interior. The essential materials needed are good gold bronze powder, and what is known as "flock." To make this class of work it will be well to start with the sign which has been previously covered with oil cloth. After the lettering has been laid out carefully, procure some quick drying varnish, (rubbing varnish preferred), and add a

small quantity of yellow, mix thoroughly until both are well incorporated. The lettering should now be made with this mixture. It is not necessary to be exact, as the work must be gone over again. Watch the letters closely, and when they have what is known as a "tack," that is, sticky, but not soft, rub carefully with a piece of chamois previously dipped in the

bronze powder. Keep plenty of the powder on the chamois skin in order to cover the varnish thoroughly. After the whole sign has been bronzed carefully brush away the surplus powder. While using bronze powders great care should be taken to avoid inhaling it, as it is made of metal and is in consequence injurious to the lungs.

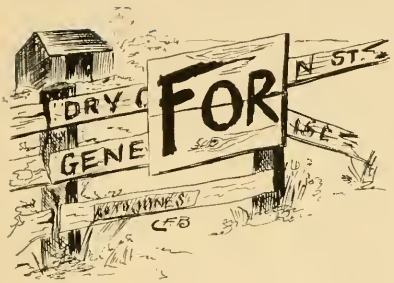
After the letters are finished the next step is to paint the background. If maroon flock is used the paint should be Indian red previously ground in oil, with a very small quantity of dryers added. Select a large size lettering pencil and carefully paint around the gold leters, filling in the body of the sign at the same time. This will make all the paint dry at once. Next the floor should be covered with a large cloth or paper and the sign laid down with the face up and apply the flock, (which is a pulverized wool), by sifting through a fine woven wire flour sifter, directly on the fresh paint as soon as the surface is covered. Gently raise one side of the sign and shake off the surplus. When the sign is completely dry, which should be about 24 hours, any flock that adheres to the gold may be brushed off with a soft feather duster. The effect of this sign will be a rich gold letter on a beautiful velvet background. Work of this kind should not have much handling after completion for fear of marring its delicate surface.

Signs may be made and look well by following the same method and using the paints only for a background. When made in this manner care must be exercised to apply the paint so it will not show the brush marks.

Gold lettering may be done on colored oil cloth in a like manner, except that care should be taken not to have the edges of the letters rough, unless it is the intention to follow around with some good contrasting color. This style of letter may be shaded to good advantage. The colors should all be bright and not too much of any one kind. Silver lettering can be done the same way, using aluminum bronze instead of the silver, which tarnishes easily.

LESSON XVII.

FENCE SIGNS.



THE benefit of the merchant who appreciates the importance of fence advertising and desires to take advantage of the dull season, this lesson is intended. The essential feature is the making of small advertising boards, which are so much used by the retailers in country towns. There can be no doubt that they are one of the best means of keeping constantly before the people the firm name and the character of goods carried.

Good fence signs are as easily made as poor ones, if the instructions here given are followed. It should be remembered that all this work is done with a stencil, which method allows a great many to be made with a small percentage of work on each. The general size for this class of sign is 6x24 inches, and 12x24 inches.

BOARDS FOR FENCE SIGNS.

The boards are readily obtained from any planing mill or lumber yard. One half inch in thickness is sufficient, as they are always strengthened when nailed up either on fences, trees or posts. After a suitable quantity has been obtained they should receive a coat of heavy paint, white or very light tints are more preferable. When the paint is thoroughly dry, the work of lettering can commence.

The first essential is to make the stencil. Select a piece of extra heavy Manila paper, such as is used for making heavy patterns. Cut it the exact size of the board, and mark the reading matter carefully.

It must be remembered when making the stencil that such letters as O and R, that have an interior piece, must be cut with a stay or strip to hold them in place. (See example.)

It is best when laying out the letters to mark the stays to avoid accidentally cutting them, and thus spoiling the whole stencil. When all the letters are cut, another stencil must be made to fill in the spaces made by these stays. This will be readily understood by observing the accompanying illustrations.

All the cutting on the stencils must be clean and sharp.

SUGGESTION FOR FENCE SIGN.

A well-ground knife held in a firm hand, and a piece of glass to cut on, will produce excellent results. Having made the two stencils, they should be thoroughly soaked in boiled linseed oil and allowed to dry. The best way to make the filling-

STENCILS THAT LEAVE NO BLANKS.

in or second stencil is to mark out the first one on an extra piece of paper, with a pounce bag, then cut away the remaining pieces. When both stencils are finished, they should be carefully fitted together and keys cut. Periods will answer for this purpose. Cut these in both stencils, and when the first one is applied the second stencil is easily registered by having both periods cover exactly the same spot.

MATERIALS NEEDED.

The next step will be to prepare the stenciling medium. A short hair stencil brush will answer, but cleaner and quicker work can be done with a plush roller. Take an ordinary small hand roller and cover with a piece of plush, having a long nap—the common upholstering plush is best.

The paint is next prepared. Any good heavy oil color will answer. This should be carefully worked into the plush by rolling it on a piece of glass until the plush is thoroughly saturated. Having all the materials prepared, it is best to commence with stencil number one.

A few tacks in the corners will hold it in place. The stenciling is then accomplished by going over carefully with the roller.

After the stencil is removed, it is well to observe the back of it, and if any paint has worked under it, it must be carefully wiped off with a soft piece of cloth. The board should now be laid aside to dry before the second stenciling is begun. The filling in, or second stencil can be used the next day. Different colors may be applied in the same way, except there must be a separate pair of stencils for each color.

There are many advantages to a paper stencil that those of metal do not possess. They are more flexible, consequently adhere to the surface of the board better. A pair of paper stencils can, if used with care, make between 300 and 500 signs. After each day's work this pattern should be carefully washed with benzine or turpentine and laid away to dry. The roller will also have a tendency to harden, so should be placed in water when not in use, and covered with new plush occasionally.

LESSON XVIII.

MILE POST SIGNS.

MOST advertising signs, when placed along the principal roads leading to a city or town attract attention, and it is safe to say that none leave the lasting impression on the mind that the mile post does. While the expense of each sign may be more than the ordinary fence sign, it must be remembered that comparatively few are needed. They are made in a manner similar to the ordinary fence signs. Most of the work can be done with stencil.

Mile posts should be made of material that will stand the weather for years. The board for the sign is about 12 inches by 36 inches, and should not be less than one inch in thickness. An allowance of 18 inches should be made on the length of the post, that it may be securely planted in the earth. All the lettering should be plain black on a good white surface. It is best to give the sign three heavy coats of paint to insure against the action of the weather. When the posts are lettered or stenciled as explained in the preceding lesson they should be placed on all the principal roads leading to the city or village. The number to be placed on each road is governed entirely by the judgment of the merchant, though it should be borne in mind that it is difficult to get too many. The distance can be measured in many ways. The simplest is to use an ordinary wagon with a cyclometer adjusted to one wheel, so each mile will be registered as completed. Another method is to go by section lines.

STYLES OF SIGNS.

The illustrations here shown embody the more elaborate styles of posts. The one with the index finger answers the purpose admirably. It is planted on a post about five feet from

the ground, and points the way to be taken. This style of sign may be made in plain white, and the shape can be readily obtained by taking two 12 inch boards and sawing them by a pattern. The advantage obtained by this sign is that it catches the eye so readily. Another form of work is shown in the other illustration. It consists of a figure of a man painted beside the reading matter. This work is rather more ex-

pensive than the other, but is accordingly more effective. The figure work on these signs can be executed by the amateur, with a little patience, by first making a pounce pattern with the exact shape worked in as few lines as possible. After the signs have had the necessary coats of paint, this pattern should be pounced on and painted in outline, with a good

quality of oil black. When dry, the face and hands should be painted in a flesh color, and the coat and trousers in bright colors, such as yellow and red.

All the lettering is done with the regular paper stencil,

though the figures indicating the number of miles should be made separately, so they can be changed according to the distance.

SELECTING LOCATIONS.

The merchant who desires to use this class of advertising would do well to figure out in advance just what roads to use and how many signs for each one, and, if it be advisable, locate each spot where a post is to be placed by driving a peg. Thus when the signs are placed there will be no difficulty in getting them the exact distances indicated. By thus planning ahead, money may be saved by finding convenient barns, posts or trees which allow a board about 18 inches by 24 inches to be nailed on, and the post thus rendered unnecessary. In this class of advertising much depends on the accuracy and uniformity with which it is carried out. A mile post, unless accurately placed, is a source of great annoyance to the traveler, and to that extent a detriment to the advertiser.

LESSON XIX.

WINDOW LETTERING.

DURING the season of special sales merchants must spend considerable money on newspaper advertising, and purchasers who desire to obtain the articles advertised must bring the ad with them to remember what the articles were, and to keep in mind the special prices. Many people will not bother with clipping the ads, and when they arrive at the store are disappointed to find that the bargains they read of are not given prominence. Many purchasers could be brought into the store by having the ads pasted in a conspicuous place. The large plate glass windows are well adapted for this use, and when placed there with some special announcement, they are sure to attract attention.

This part of the work belongs to the sign and card writer of the store. The work is easily executed, and adds much to the appearance of the windows.

When special sales are in progress and not advertised in the paper, great benefit may be derived from this lettering. To do this class of work it is essential that a good assortment of colors be obtained, also some flat camel's hair brushes, varying in size from one-half inch to one and one-fourth inch. The colors are obtained in dry form and first allowed to soften in water. When ready for the lettering, a small amount of glue should be boiled and thinned with hot water, and the color added while still hot. The advantage of this is that when hot the color can be used much thicker, hence it covers the smooth surface of the glass better. When the colors are ready some delicate tints of green, pink and yellow should be made.

LETTERING.

All the lettering should be done off hand with the wide flat brushes. When the intention is to use the printed ad, it should be pasted on the window first, using flour paste, as glue is too harsh and liable to spoil the glass. When this part of the work is finished and the lettering added, neat scrolls, sprigs of flowers, grasses or any fancy ornamentation may be added.

SUGGESTION FOR AN ALL PAINTED SIGN.

The main point to be considered is to have it look bright and catchy. A few lines around the pasted ad make it more attractive than though it were simply pasted on. The best effects are produced by lettering the announcement in bright vermillion and putting the small vines and ornaments on with light tints of yellow and green.

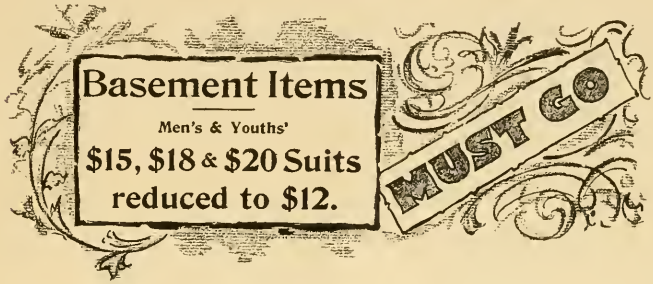
BOLD WORK NECESSARY.

It must be remembered that all this work is done with a quick motion, and no attempt should be made to bring out any of the small details. It is the dash and color that adds much to its beauty. The colors used in this work will, when first applied, have a very thin and washy effect. This should not be a source of worry, as they will dry with a solid body, providing they are used while quite warm. After the sale is over it will all wash off with a copious use of water.

All work, when put on the show windows, should be above the ordinary height of a person's head, for thus it will not obstruct the display on the interior of the window. These same colors can be used on the interior show cases to good advantage. When it is intended for use in this way, the glue or binders should not be added, unless there is danger of its being rubbed off by people standing near it.

For the benefit of merchants who do not care to mix their colors, it would be advisable to obtain some of the prepared

kalsomine in dry form, then, by adding water, it is ready for use. Many desirable tints and colors can be obtained; but, as they are more expensive, it is advisable to mix them as previously mentioned. Enough to last the season can be prepared at one time and the glue added when it is desired to



SUGGESTION FOR PAINTED SIGN AND NEWSPAPER AD.

use it. In no case must the colors be kept long after the binders are added, as it decomposes rapidly and emits a disagreeable odor.

USE OF PICTURES.

When specially attractive windows are desired, paste up a bright colored lithograph or show bill picture, and ornament it with a generous use of bright colors. If the lettering is carried out to match the picture, the effect is striking. The bright colors can be used in the work without making the front look cheap or gaudy. Where a store has many windows and it is the intention to decorate them all, it would be much better to make a pounce pattern. By the use of the pounce a uniformity can be carried out which otherwise would be impossible. This work is easily accomplished, and is a decided help when a special sale is in progress.

LESSON XX.

FINAL HINTS.

HEN the subjects given in the preceding lessons have been mastered, the card writer should be well versed in show card and sign writing, and be able to undertake any style or form of card to which he might take a fancy. But it is not reasonable to expect that these lessons will make a good card writer, unless the student holds himself to hard practice. It is the hand that needs the cultivation more than the mind, for good patterns can generally be secured from printed matter, while the hand must be educated by practice, in order to execute that which the mind directs.

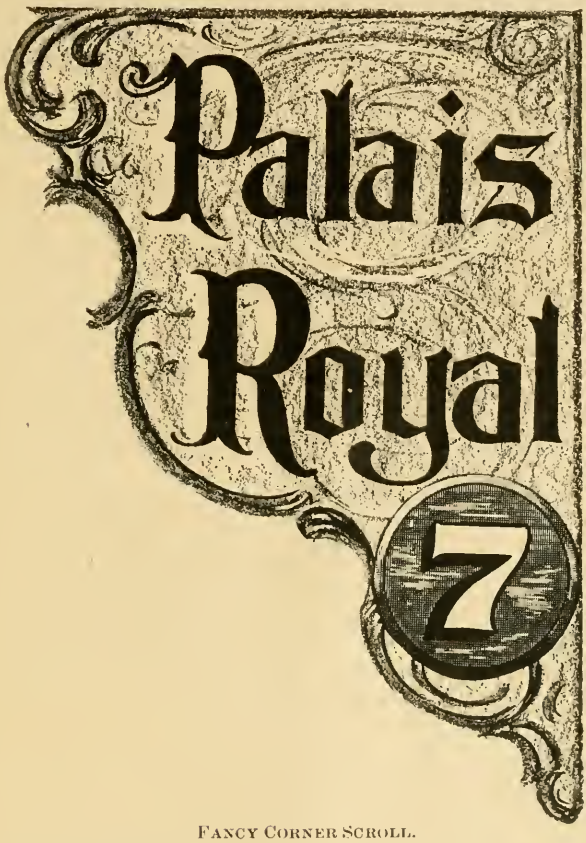
While these lessons have given all the rudimentary ideas and principles, there is much that may be worked out by the student himself.

These final suggestions are given that the card writer may have material and ideas to draw upon for later study. There is a great fund of information that will help to further the art and bring out new ideas, but it is possible here to mention but a few of the more important items, and explain them in brief.

THE USE OF FLITTERS.

There is a material called flitters, which is simply small metallic squares, made from metal foil, in gold, silver, copper, green, red, etc. It is very useful for card work, being bright, and, as its name signifies, it flitters

and flashes. There are several ways it may be used, but the best is for inlay work after a card has been lettered. By filling in the letters with liquid glue, instead of color, and sprinkling on the flitter while the glue is still wet, and shak-



FANCY CORNER SCROLL.

ing the card gently, it will be noticed the flitters adhere only to the glued portion of the letter, and create a striking appearance. These flitters can be obtained in any artist or painters' supply store.

There is an article made of crushed glass that is a good material to use on white, as it gives the letters a beautiful crystal effect.

Asphaltum is another one of the valuable adjuncts to the card writer's studio. This is an article much like black varnish.

It is cheap, and should always be kept on hand. When making a card with a black letter, after the outlining has been finished, instead of filling in the letters with the ordinary black, try some of this asphaltum, and the result will be a glossy letter with a dead or dull black edge. As it dries quickly, it can be used thick. Should it be too thick in the natural state, it may be thinned with turpentine. Since this is an oil color, the water color brushes should not be used in it. Keep a separate brush for this purpose, and wash it out thoroughly in turpentine after using.

A very pretty conceit can be made after filling in a letter or scroll with asphaltum by setting some small pieces of mother of pearl in the black, and pressing it down very gently so it will adhere. Any other small objects, such as tin stars, or little figures, made of tin foil, will do as well.

A pretty effect may be made by the use of fancy paper, or, better still, some new design in silkalines or light texture fabrics. This can be cemented to a card and lettered in the usual way. The colors for this work should have but little binders in them.

CONCLUSION.

In conclusion, would add, for the benefit of all who have tried to become proficient through the study of these lessons, that elaboration of detail and studied technique are not the essential points to good card work. It is the broad effect that should be sought after, and when the card writer has become efficient in this line he has attained to that which is most sought after in commercial work.

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